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## **Sanna Helena Berger**

### **Absolut**

4 May – 14 June 2025

Opening 3 May, 4–8pm

With a reading by the artist and a performance by Adrienne Herr, 6pm

#### Press release

Shahin Zarinbal is pleased to announce *Absolut*, Sanna Helena Berger's second solo exhibition with the gallery. A new series of Berger's works are presented in our location on Muskauer Straße 24, where the artist presents antithetical artistic positions to her '*standard practice*' where '*white*' regularly symbolises '*the institutional*' and '*unreadymades*' act as formal gestures through the repositioning of domestic objects or through acts of display.

This 'Absolute' work consists of three positions - readymade, *unreadymade* and object, through which Berger subverts that which might have come to be expected. A divergent gesture through which she highlights her auto-didactic approach to her practice as continuous learning and an absolute dedication to a reflexive principle of critique.

*Absolut* can then be seen through the lens of *Concrete Arguments* ([link](#)), Berger's first solo exhibition with the gallery during Berlin Gallery Weekend 2023, as an installation critiquing her own work for its austere palette and manoeuvres instead into unexpected territory to avoid stagnation, remaining true to theory whilst analysing aesthetics.

The work thus acts autonomously but in dialogue with this 2023 sentiment, where Berger staged a large parallel performance event with peers, welcome to all, to counteract the invitation-only events during this specific time. This time around, Berger invites Adrienne Herr, friend and artist working with language and the voice, to perform during the opening.

## Artist Biography

Sanna Helena Berger works with site- and situation-specific installations, situation aesthetic and post-institutional critique. Her installations consist of readymades and unready-mades, through which Berger analyses the formalism of a distinct and present art object.

Her auto-didactic position manifests as a reflexive discipline where Berger employs strategies that invite reflection on how we assign meaning and capital within the arts. Her theory of the unready-made applied in practice grants agency to mundane matters to act extravagantly and against their intended *raison d'être*, whilst acts of display, display forms 'sans motif' thus displaying nothing but themselves. Her extensive writing sees the exhibition as its synthesis, meaning theory and aesthetic land on par.

Written texts and performed monologues exist either as a coupling discourse to her work or an autonomous composition in which Berger melange humour with theory, with language as topic set in a non-form; an undisciplined structure opposing a finish to correspond with the formlessness of self. And whereas the flawed self is often hidden in Berger's narration she steps forward as protagonist.

Sanna Helena Berger (b. 1983, Sweden) is based in Berlin, Germany. Recent solo exhibitions include *Metod*, Antics, Stockholm (2025); *miart*, with Shahin Zarinbal and Matteo Cantarella, Milan (2025), *Bourse*, Centralbanken, Oslo (2024); *Nicht-nur-Spekulativ*, philipzollinger, Zürich (2024); *Die Installierte Reale* (with Cecilie Norgaard), Rinde am Rhein, Düsseldorf (2024); *Skulptur Projekte*, Kaiserwache, Freiburg (2024); *Concrete Arguments*, Shahin Zarinbal, Berlin (2023); *Rational Display*, Galerija Miroslav Kraljević, Zagreb (2023). Her works in group exhibitions include *Towards the centre of the field (the new is made comfortable by being made familiar)*, Simian, Copenhagen (2025), *Ohne Ohne Titel*, philippzollinger, Zürich (2023); *Mute Point*, Shahin Zarinbal, Berlin (2023); *Postural Fatigue*, Bærum Kunsthall, Oslo (2023); *Repräsentation*, Waf Galerie, Vienna (2023); *Minor Variations*, Skånes Konstförening, Malmö (2023).

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